

COLLECTOR'S EDITION **STAR INVADERS** EXCLUSIVE PHOTOS

# GHOSTBUSTERS II

**GHOSTS FROM OUTER SPACE**

**THE NEW FILM  
A PROJECTION!**

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**EDDIE MURPHY  
JOINS THE  
GHOSTBUSTERS  
IN GHOSTBUSTERS II**

**SPECIAL  
INTERVIEW  
WITH  
DUNE'S  
HERO  
KYLE  
MACLACHLIN**











Vol. 1, No. 3

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# STAR INVADERS

## GHOSTBUSTERS II

THE NEW MOVIE—A PROJECTION

## EDDIE MURPHY IN GHOSTBUSTERS II

## GHOSTS FROM OUTER SPACE TAKE OVER WASHINGTON

## THE PRESIDENT CALLS IN THE GHOSTBUSTERS

## SPECIAL GHOSTBUSTER WEAPONS

## THE SPECIAL EFFECTS (HOW THEY WERE DONE)

## DAN AYKROYD'S—RAY STANTZ

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## THE UNSEEN STAR TREK SPECIAL CUT SCENES NEVER SEEN BEFORE

## ZOMBIE— KILLERS ON THE LOOSE CAN GHOSTBUSTERS STOP THEM?

## SEXY WOMEN OF 'V'

### EDITORIAL

Hello. I'm Sebastian Toombs, the editor of this issue of *STAR INVADERS*. You may have seen my name on other issues of *Star Blazers* or *Star Invaders*. I'm proud to be the editor of *Star Invaders*. Our former editor, Tom Sciacca, is off working on a secret project for *Star Blazer*, so I'm filling in for him.

In anticipation of the new *Ghostbusters* film, we've come up with a tribute to *Ghostbusters*, and a projection of the next film. Hope you like it.

Additionally, we have an article on the *Unseen Star Trek*, the T.V. series *V*, and much more.

Sebastian Toombs  
Substitute Editor

Publisher  
Stanley Jaegerman  
Executive Director  
Irving Fass  
Editor  
Sebastian Toombs

### Contributors

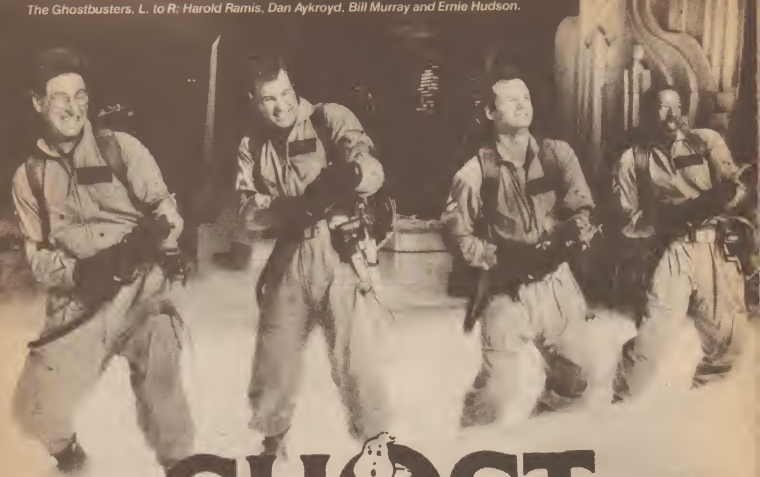
John Nubbin, Allan Asherman, Tom Sciacca, J. Pierpoint Sykes.

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# GHOST BUSTERS II

## EDDIE MURPHY JOINS GHOSTBUSTERS IN GHOSTBUSTERS II

by Sebastian Toombs

**I**n 1984 it came unexpected to the movie scene. All the insiders thought that *Indiana Jones* or *Gremlins* or *Star Trek III* or even *Supergirl* would be the big film of the year.

Quietly however, *Ghostbusters* opened, and took the prize away from all the others. It slowly built a following, until this ghostly special effects spectacular took the crown away from


Spielberg and Indy, to date it has grossed nearly 200 million dollars, and overseas audiences, including the Japanese and English, are going nuts for the film. It looks like after the rerelease of *Ghostbusters* for summer of '85 that it will make more money than *Star Wars* and *E.T.*!

The brainchild of Saturday Night star Dan Aykroyd, GB originally was supposed to star Dan and










# GHOSTS FROM OUTER SPACE

Yow! Watch Out! Ghosts on the loose!



## The Ghostbuster team

his buddy John Belushi. Due to big John's untimely death, Aykroyd and Harold Ramis re-wrote the script, this time including his Saturday Night co-star Bill Murray (*Meatballs*) and wrote in Harold Ramis (*Meatballs* and *SCTV*).

The combo worked. Everybody loved the mixture of action and suspense, and of course, the comedy, of which the stars, and the director/producer Ivan Reitman (*Animal House*) are well versed in.

The question is—after the huge success, what's next?

Originally, plans were made for a *Ghostbusters* TV show. (Does anyone remember the Saturday morning show *Ghostbusters*? It starred Bob Denver of *Gilligan's Island*, and Aykroyd and Columbia actually bought the rights so they could use the name!) The *Ghostbusters* TV show would have had new cast members, and Columbia actually began casting, but when the grosses for the film didn't drop, but actually began to grow, the film execs knew they had a mega-hit on their hands.





*Watch out Dani! your, about to be eaten by a ghost.*

*Harold Ramis id Dr. Spengler.*

So it was decided to do *Ghostbusters II*.

Rumors abound about what the new production will be. One rumor is that it will concern Alien Ghosts. Another is that it will be a remake of the classic *Abbott and Costello Meet Frankenstein*.

We've taken the liberty of doing what *could* be a good story for the new film. Let's see what you think of it... *Ghostbusters Headquarters, World Trade Center...*

It's 1986, since the great Ghost Exorcism by the Ghostbusters, Dr. Peter Venkman, Dr. Raymond Stantz, Dr. Egon Spengler and Winston Zeddemore.

The Ghostbusters are not just celebrities now, they are international heroes. The Government, no longer disbelievers, have now funded the Ghostbusters to create a Ghost-Early Warning System, and their new headquarters is in the World Trade Center, where, as Venkman puts it, "King Kong got bumped off."

*Little Falls, New York.* It is a sleepy town in upstate New York. But recently, strange things have







*Sigourney floats! One of the many special Effects of Ghostbusters.*

**Sigourney Weaver and Rick Moranis helped make the first**







*Ghostbusters one of the biggest movies of all time.*

been happening. Little blue globes have been appearing by the roadside at night. They've been scaring the dickens out of people here. The townspeople are up in arms. Their only hope: The Ghostbusters.

The next day, a committee of citizens from Little Falls travels to the World Trade Center to plead for the Ghostbusters to take action. To Dr. Egon Spengler, this case seems to be a simple poltergeist. He goes to Little Falls with his assistant Zeddemore.

Spengler and Zeddemore arrive in Little Falls, and are put up in the home of the Mayor. In the house, Spengler notices the Mayor's attractive daughter, Rosealie. Rosealie has seen the spirits, and naturally she wants Egon to interview her in her bedroom. Egon says to her, "Are you sure you want to do it in here?" She just smiles and closes the door.

Things are quiet until a scream is heard from outside. Spengler rushes out of the room, putting on his shirt. He calls for Zeddemore, who's sleeping downstairs. They activate their neutron wands and look outside.

What they see makes them shudder.

The blue globes are there. Hundreds of them.

*Venkman saves the day and gets the girl.*







*The Ghostbusters observe a weird alien projection*

*The Ghostbusters win again!*

*Beautiful Sigourney may return in Alien II and Ghostbusters II.*



And they are attaching themselves to the residents of Little Falls, making the people float upward. Looking up, the two Ghostbusters see something even more amazing—what seems to be a ghostly image of a huge mothership/UFO, which blots out the night sky.

"Holy Cow" shouts Zeddemore, "just like Close Encounters!"

"Yes", replies Spengler. "But the problem is that this is real, not some movie fantasy."

As the amazing sight continues, Spengler rushes into the house to the closest telephone.

Spengler shouts to the Mayor and the family. "Everyone into the basement, we've got to hide until my partners arrive."

In the Ghostbusters headquarters Venkman is getting drunk, with several of his young female fans. The phone rings.

Venkman picks it up.

"City Morgue. You kill 'em, we chill 'em."

"Venkman, this is no time for humor, we have a serious situation here."

Venkman doesn't believe him.

Spengler reiterates. "I believe these apparitions may be of an *extraterrestrial* order!"

With this, Venkman falls out of his drunken stu-









Producer/Director Ivan Reitman confers with stars Aykroyd and Murray.

Eddie Murphy says "he's afraid of no ghosts."

"Venkman, the  
Aliens are here!"



por and is now alert.

"I'll get Stantz. We'll be there in an hour!"

With the Government funding, there was formed the *Ghostbusters Rapid Deployment Force*. The Ghostbusters commanded a group of highly trained, highly armed para-military parapsychologists, all ready to destroy Ghosts wherever they might be.

The C-5A Hercules aircraft stood ready, instantly recognizable with the Ghostbusters emblem festooned about it. With the arrival of Venkman and Stantz, the huge ship took off, the destination Little Falls, and the strange UFO ghosts.

Above Little Falls, the Hercules spitted out the para-parapsychologists. The scene was something out of D-Day. A hundred neutron-armed people, landing in the town.

Immediately, as they landed, blue globes from the mothership attacked the paratroops, several were carried off to the mothership.

Venkman and Stantz made it to the Mayor's house. They crashed in, finding their compatriots standing guard in the living room while the family was hiding in the cellar.

"Glad you guys made it!" Zedddmore said with glee.









**Eddie Murphy joins  
The Ghostbuster team**

"What's the situation?" replied Stantz, as Venkman made eyes at Rosalie.

"Looks like an unusual series of apparitions and spiritual kidnappings which seem to have extraterrestrial origins," answered Spengler.

"Yeah, like little nasty ghost E.T.s" added Zeddemore.

"Hmm. I see. This looks like a difficult job. Hopefully our atomizers can handle the job. If not, we may have to use Plan D", Stantz said with a grave tone.

"What's plan D?" asked Zeddemore.

All three answered. "Self-Destruct."

Keeping in contact with the ground unit, the four Ghostbusters decided to let themselves be kidnapped by the Aliens.

They stood outside. The blue globes were there, just kind of glowing at them.

Suddenly, the globes moved. Attaching themselves to the Ghostbusters, the four floated up to the huge mothership.

Entering the airlock, the four Earth heroes found a huge glowing city. Globes, and spirit-like creatures floated about. It was greater than New York and Los Angeles combined.

The creatures brought the Ghostbusters to a large, red-hued chamber. Within, it seemed like a theatre. Behind a lit stage, there seemed to be

something, but it wasn't clear.

"Well-Come".

The voice rang in their ears, but it seemed to come *into* their heads.

"Telepathy", whispered Venkman.

"Switch to destruct mode." Stantz knew that if the chips were down, they would destroy themselves in an atomic explosion in order to save humanity.

"Well-Come." The voice again.

"Please sit down." Chairs materialized in back of the Ghostbusters.

"We won't be sitting down," stated Venkman.

"We want you to release our people and leave."

"Not possible," replied the Thing.

"Who are you.?"

"I am the great Myy-Runn." Myy-Runn said. "My people and I have travelled the universe for Eons, searching, searching for a planet to take over. We need bodies, living bodies for our spirits. We are composed of pure spiritual energy. We will destroy your life-forms and create new, superior life on your world."

Zeddemore got pissed off. "No way man. We'll kick your Alien blue ass first!" In his anger, he fired his neutron wand full blast, point blank at Myy-Runn. The blast of energy seemed to affect Myy-Runn.









*Eddie and the Saturday Night Live team.*



*Eddie looking tough.*

48-485-5652-25

Myy-Runn had been only a voice. Now he appeared. A huge, throbbing brain, with two cartoon-like eyes. He was mad. Immediately, Myy-Runn made monsters appear from the subconscious of the Ghostbusters. Frankenstein. Dracula. The Wolfman. The creatures charged.

The Ghostbusters fired their weapons. The monsters blew up in a tremendous flash of energy. Venkman realized that Myy-Runn was controlling the works with his mind. By using their weapons, they were draining him of important energy. He had the Ghostbusters continue firing their weapons at Myy-Runn. As the Alien Brain's energy was depleted, the mothership began to dissipate. The ship could no longer float, and the craft thudded to Earth.

Now, with the blue globe aliens powerless, the captured Earthlings could flee the ship, and they ran for cover. The para-ghostbusters, now free, added their weapons to the fray, blasting their way through the ship.

The ship began to throb, and go through death throes as if it were alive. The Ghostbusters fled, running behind the Mayor's house.

As they left, the ship began to elevate, as it rose into the sky thousands of feet; there was a huge explosion.

The blue light turned the night sky momentarily to day. The crisis was over.

Venkman turned to the others. "I hope this all taught you a lesson. Get tough on illegal Aliens." □

*Eddie Murphy and Dan Aykroyd best of friends.*











# DAN AYKROYDs— RAY STANTZ



Dan in two poses from DR. DETROIT.

Dan as a GHOSTBUSTER.

**“B**ill Murray, Harold Ramis and myself are the Ghostbusters—we find and trap ghosts. The three of us are a team: Harold plays the brain, Bill plays the mouth and I play the heart,” says Dan Aykroyd, creator, co-writer and co-star of the Columbia Pictures comedy “Ghostbusters.”

“‘Ghostbusters,’” he continues, “is about three parapsychologists who study ghosts and other supernatural entities and what happens to them when they are thrown out of the university where they have been doing research.

“As Dr. Ray Stantz, I play the optimist of the group,” explains Aykroyd. “My part is more spiritual in nature and less hard in characterization than the other roles I’ve done. The look is also closer to my actual physical persona—no weird glasses or hats in this one.”

Born in Ottawa and raised in Quebec, Aykroyd was given a toy microphone at the age of 3 by his parents, who hoped to direct some of their son’s seemingly endless energy. He rebelled as a youth and was expelled from some of Canada’s finest schools, including a seminary.

His original ambition was criminology, which he studied at Carlton University in Ottawa for four years. However, Aykroyd joined the Toronto company of the Second City improvisational troupe, developing his comedic talents from the experience. In addition, Dan and some friends ran Club 505—“the best bootleg booze joint that there ever was in Canada”—from 1:00 a.m. on every night.

Aykroyd eventually joined the Chicago company of Second City, where he performed with “Ghostbusters” co-stars Bill Murray and Harold









Dan, (M) as Beldar, the Conehead, with (L) Jane Curtin and (R) Laraine Newman, from *Saturday Night Live*.

Ramis. "When I first came to Chicago with Valerie Bromfield," he recalls, "we had an act that was kind of a Nichols and May routine. We came down from Toronto, and the man who picked us up at the airport was Bill Murray. From then on, he took care of me at *Second City* and made sure I knew all the rules, who was who. He took me under his wing."

While performing with *Second City*, Dan was spotted by "*Saturday Night Live*" executive producer Lorne Michaels. At the time, the TV program was still in its formative stages.

Aykroyd remained a staple of the "*Saturday Night Live*" cast for five seasons as both an actor and a writer. Some of the characters for which he is best remembered include his Tom Snyder, Richard Nixon and Jimmy Carter, as well as scores of original creations such as the Coneheads and, most memorably, the Blues Brothers in collaboration with John Belushi.

Aykroyd won an Emmy Award in 1977 for his work on "*Saturday Night Live*." he made his Canadian film debut in 1975 with "*Love at First Sight*," but his American film debut came in 1979 with Steven Spielberg's "*1941*." His next film was John Lan-



Dan and Bill, real life buddies.

dis' "*The Blues Brothers*" with John Belushi, an international box-office success released in 1980. He followed this with John Avildsen's "*Neighbors*," also with Belushi, in

1982. More recently, Aykroyd starred in "*Dr. Detroit*," appeared in "*Twilight Zone—The Movie*," and, in 1983, starred with Eddie Murphy in "*Trading Places*."





A card-carrying member of the American Society for Physical Research, Aykroyd believes that ghosts and American humor are linked forever in film history by comedians like Laurel and Hardy, Abbott and Costello, the Bowery Boys, Dean Martin and Jerry Lewis, and Bob Hope. "All comedy performers have dealt with ghosts in some of their work," says Aykroyd. "We're just doing the modern version of the old-time ghost movies. The only difference is that we have a little more theory, perhaps a little more science and a lot more new technology than our predecessors."

"Ghostbusters" can also boast a new generation of comedians. "We all came out of the same vein, Second City Improvisational Theatre in Chicago," explains Aykroyd. "Therefore, we all have these skills. It's like graduating from a dental college—some guy might know how to knock in gold fillings a little better and another guy might know how to do



"Ha, I know something you don't!"

porcelain work better. We all have these common skills, and our most successful ventures seem to be when we pool our resources.

"That sort of collaboration and improvisation," says Aykroyd, "is important to an actor. When you have a crew of 50 people waiting on you to get a line right, you feel the pressure of professionalism, but there should be a loose feeling on the set, especially with a comedy. When I wrote this, co-wrote it with Harold and Ivan, I knew that I would be changing even some of my own stuff that I had written. I think a script should be in a process of change, even right up until we roll camera. Scripts are basically a blueprint. I don't expect the other performers, nor do I expect myself, to adhere totally to what's written on the page. It has to be adapted and changed and improved as the day goes on, as the feeling for the film progresses."

Aykroyd has built a career on spontaneity and generosity on stage and screen. "Improvisation," he says, "improves everything. Improv brightens it up and makes it sparkle." □





Bill made a dramatic difference in *THE RAZOR'S EDGE*.

## BILL MURRAY— MR. GHOSTBUSTER

**"D**r. Peter Venkman is overtly greasy and will lie and cajole and do whatever is necessary to get something done," says Bill Murray of his latest role in the Columbia Pictures comedy "Ghostbusters." Along with long-time colleagues Dan Aykroyd and Harold Ramis, Murray plays one of three parapsychologists who lose their research grant and go into business for themselves. The name of their business? Ghostbusters.

The comedy reunites Murray with Ramis and director Ivan Reitman, having done three features with 22

each, and with "Saturday Night Live" collaborator Dan Aykroyd. "I'm very comfortable working with the same group of people. I'm comfortable because they all owe me money, so if they are working, I know I've got a good shot at getting some of it back," jokes Murray. "It really is great though, because you can anticipate each other's moves. You can set people up. These guys are goofy—they always have been—so we enjoy working together. Half the fun is when the camera isn't rolling."

Now recognized as one of America's finest comedy talents, Murray

looks back on his ascendance and credits much of its momentum to his fellow comedians. "I met the best people in the business—Dan, Harold, Belushi, Gilda, and my brother Brian, who was my greatest influence," recalls Murray. "Just hanging around these people was like a crash course in comedy. I became part of that group and when they started to move up...well, it was like picking the right lane of traffic. I just got in line behind these guys, and it was like being behind an ice-breaker."

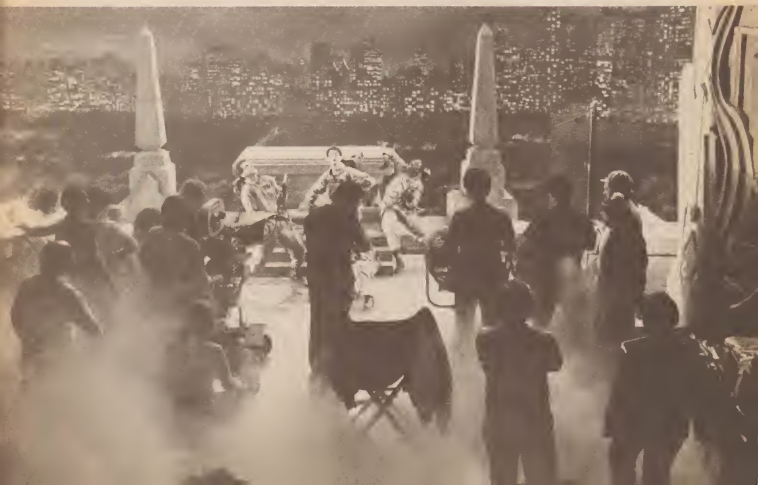
The fifth of nine children, Murray





Bill and Harold Ramis in GHOSTBUSTERS.

On the set of Ghostbusters.





was born in Evanston, Illinois, and raised in nearby Wilmette. After graduating from parochial school, he entered Regis College in Denver as a pre-med student. "At one time I wanted to be a doctor, but that was kind of disillusioning in a way. It turns out you have to study a lot and read a lot of books," he laughs.

Before completing college, Murray returned to suburban Chicago. Inspired by his brother Brian and "an overwhelming urge to get out of the house," Murray auditioned with the Second City, the Chicago improvisational troupe. He won a scholarship to the Second City Workshop, where he first worked with his "Ghostbusters" co-star Dan Aykroyd. After completing the workshop, Murray traveled with the group's road company and later continued on to New

York, where he joined "The National Lampoon Radio Show." In 1975 Murray joined the off-Broadway satirical revue "The National Lampoon Show." This show was produced by Ivan Reitman and also featured other newcomers John Belushi, Gilda Radner and Harold Ramis.

The revue played 10 weeks and was seen by Howard Cosell, who tagged Murray for his short-lived variety show, "Saturday Night Live With Howard Cosell" on ABC. One year later, in 1976, Murray joined NBC's "Saturday Night Live." "It was a big change for me," recalls Murray. "Instead of 200 people ordering Singapore Slings and cheese baskets, it became 20 million people watching at home on Saturday night."

After four years as one of the "Not

Ready for Prime Time Players" with Dan Aykroyd, John Belushi, Gilda Radner, Jane Curtin, Garrett Morris and Laraine Newman, Murray took his first feature film role as Trippler in "Meatballs," directed by Ivan Reitman and co-written by Harold Ramis. He was then featured as John Storm, the Human Torch, in a TVTV production of "Marvel Comics' Fantastic Attractions." Murray next starred as journalist Hunter Thompson in "Where the Buffalo Roam," followed by "Caddyshack," which was directed by Harold Ramis. He then collaborated with Reitman and Ramis again, this time on the 1981 smash comedy "Stripes." Most recently, he starred as Larry Darrell in The Columbia Pictures feature "The Razor's Edge."

Now Murray re-teams with co-wri-

One of Bill Murray's best, STRIPES.







Bill in THE RAZOR'S EDGE.

ters and co-stars Dan Aykroyd and Harold Ramis and with director Ivan Reitman. "Danny, Harold and Ivan turned in a great script," says Murray. "It's a very well-written script. On some films I've done the script had no meaning at all. It was an offense to us that it was there every morning," he smiles. "But the dialogue in this script is great, so we actually got to use it. However, it was also important to be able to improvise because it's impossible to completely script physical comedy. A gesture or an ac-

tion may come up during a rehearsal, and that, in turn, may trigger something you want to say.

"Ivan is great at allowing us to improvise and at knowing just how far to let it go. This is the third film I've done with him, so I try to walk the line between being his friend by helping him maintain order on the set and really stirring things up by getting goofy. It's a great feeling—it reminds me of a Spanish class I had when I was a junior in high school," he laughs.

"We clown around a lot on the set, but it's important when you're making a comedy," Murray explains. "Because you don't have a real audience, it's important to know that the crew is enjoying it. In fact, one of the terrific things about working with Ivan is that he's a great laughter. It's essential for people who direct comedy to be able to laugh if they are going to pass the humor on to the audience. And Ivan is a master at it." □



# ARNOLD TRADES IN HIS SWORD FOR A RAY GUN—



Arnold rose to fame as Conan.



Terminator—handsome, yet deadly.

## AND BECOMES A MENIE!

INTERVIEW BY TOM SCIACCA

**L**ittle did the little boy in Austria realize that he would, like his hero, John Wayne, become an idol to millions as he slashed his way across the screen.

Arnold Schwarzenegger began bodybuilding at age 15. Several years later, Arnold began winning contests (a total eventually of 30) and he moved to America. Twenty years later, Arnold has helped to bring to the public the current health/weightlifting craze. When someone mentions weightlifting, the

word is synonymous with Arnold.

Currently, Arnold is a world-wide movie star as Conan the Barbarian, and he has a current video and exercise book, "Arnold Schwarzenegger's Workout."

The latest project for Arnold, (his last one, becoming an American Citizen—glad to have you aboard!) is a sci-fi/Adventure flick entitled *Terminator*.

*Terminator* is directed by Jim Cameron, one of Roger Corman's protégés, who previously worked on

*Galaxy of Terror* and *Escape From New York*.

*Terminator* stars Arnold as a cyborg/killer from the future who must change history. As Arnold related the story to me, it sounds like several episodes of *Outer Limits*; *The Man Who Was Never Born* which featured Martin Landau as a mutant from the future who had to kill the woman who is the mother of the man who starts WWII, *Soldier*, by Harlan Ellison, a super soldier (Michael Ansara) is transported to the





**Terminator wipes out another victim.**

past, and his battle comes with him, and *Demon With a Glass Hand* also by Harlan Ellison, with Robert Culp (greatest American Hero) as an android who holds the lives of billions of future earthlings in his hand.

Arnold is very enthusiastic about this film, and his enthusiasm was apparent during then interview. We hope that it shows in print, because Arnold is actually a very smart and funny guy. Who happens to have a lot of muscles, and a degree in Economics.

**TS:** Arnold, I liked *Conan the Destroyer*, but I was a bit disappointed. Conan didn't get on with the ladies, which is a bit out of character.

**AS:** Yeah, I agree with you. Because of the deal that *Universal* made, they wanted the movie to be a PG, because they thought it would make more money. But it backfired, and I think it made about 20% less money. *Conan* is known as a womanizer, he should be meeting women, getting drunk and having fun, banging his way through the picture, and occasionally go do a job, have an adventure.

**TS:** What about *Conan III*?

**AS:** Ed Pressman told me that Dino and Universal picked up the option for *Conan III*. This time it will be an R. You can't do movies today without the sex. Oh yeah, Ed told me that they want to get John Milius to write the script, and get him to produce it and hire a young director to direct it and Milius will supervise.

**TS:** I understand that Bill Stout (production designer *Conan II*) has written a script for *Conan III*.

**AS:** You could be right. I remember on the set in Mexico a real *Conan* fanatic wanted to write a script. Peo-



**Sporting the punk look, Arnie's in style.**

ple will approach Dino to write things and he will tell them, "Write it on speculation, if I like it I'll buy it." So it could be true that a few people are writing *Conan* scripts.

**TS:** What about *Red Sonja*. Are you going to be in it?

**AS:** At this point, no. I told Dino I didn't like the script and wanted it changed. My part is a cameo, it's not *Conan* but the *Stranger*.

**TS:** How did you get to do *Terminator*?

**AS:** I was approached by Mike Medavoy, one of the partners of Orion Pictures at the screening of *Blue Thunder*. Originally he wanted me for Reese, the hero. But after I met Jim Cameron, the director and read the script I was much more attracted to *Terminator* rather than Reese. I spoke to Cameron about the *Terminator* character, how he was attracted to weapons, how he should walk, his attitude; Jim Cameron called me an hour later and said "How would you like to play the part of *Terminator*?"

**TS:** Is this character a change for you?

**AS:** It's the first time playing a villain, and the first time playin a cyborg.

**TS:** In the notes for the film it says, that you've "Come from the future to kill a young woman whose life will have great significance in decades to come." What does that mean?

**AS:** She's having a child who will be important in the year 2035, from where the *Terminator* comes, he's sent back to 1984 to kill the woman so she can't have the child, and change the future. Then there's the other group, the humans, who send someone, Reese, played by Michael Biehn, to stop the *Terminator*, and in the middle of this, the one who gets the woman pregnant is Reese.

**TS:** Playing a cyborg-killer, how did you prepare for the role?

**AS:** One of my favorite movies is *Westworld*, and I based *Terminator* on Yul Brynner's robot gunman in *Westworld* and *Futureworld*. I studied Brynner's movements. I like futuristic films, not stuff with space-ships like *Star Wars*, but movies that show a bit of what can happen. I like the idea where everyone can live out their fantasy. If you want to kill someone, just go somewhere like *Westworld*, and kill a robot, so you won't kill a real person.

**TS:** I understand that *Terminator* had some weird locations.





After wiping out a couple of Earth cops, this man in black is heavily armed.



Arnold aims to kill!

**AS:** A lot of the future scenes were shot in this steel mill, with weird lighting. Jim Cameron comes from the school of filmmaking where you can film more cheaply. The stuff here looks like a 20 million dollar movie, but it really only cost 6 or 7 million. I loved the futuristic vehicles, and the futuristic laser guns and the like. We filmed a lot of scenes in downtown Los Angeles, in a lot of seedy, weird alleys, there were some great locations on skid row, where we filmed in some sleazy hotels there, with a lot of junkies and hookers. It was a real experience, an eye-opener.

**TS:** Actually, there are a lot of weird things going on in downtown L.A., so...

**TS:** Have you thought ahead, to possibly producing or directing?

**AS:** I get bored easily. I like to move around, do different things. I have a good head for business, so naturally I've been observing what the director does, and look at the packages that the producers put together. Next year, my production company will produce a film.

**TS:** I saw *Red Dawn*, the new film by Milius, and I love it. All feminists should be tied down and forced to watch it. What did you think of it?

**AS:** I thought it was very good. If there was a part for me, I would have done it. I love John Milius' work, and would always do a film for him. I understand *Red Dawn* is doing very well at the boxoffice.

**TS:** Did you do your own stunts in *Terminator*?

**AS:** Very little. A lot of the stunts



Reese (Mike Biehn) is Terminator's quarry.

were car or fire stunts, and I'll let stuntmen do those. They know what they're doing. In a *Conan*, I can handle all the fighting myself, that I can do, but to do car crashes and stuff like that, no.

**TS:** Are there any actors that you'd like to work with?

**AS:** Oh sure, there are plenty. A Marlon Brando, Lawrence Olivier, any accomplished actor that I can learn from. I want to learn from those with the experience.

**TS:** When you were a kid, did you read comic books, or get into fantasy?

**AS:** Oh Sure. I read a lot of fantasy things, with a lot of characters that were similar to Conan.

**TS:** Did you read Superman comics?

**AS:** We had American comics, but I liked the bodybuilder types, like Sieguard, who was a big hairy blond guy like Conan, and stories of the Black Forest. I liked all the types that were Heroic. Actors like John Wayne. I loved the John Wayne westerns.

**TS:** What about Buster Crabbe and Flash Gordon?

**AS:** No, I don't remember him, but





"You die—now!"



Harrison Ford in *Bladerunner*—An influence on *Terminator*



*Terminator* in the battle-scarred world of 2035.

in Austria we loved Johnny Weissmuller and his *Tarzan* movies. I remember when I was six years old my father took me to see Weissmuller when he opened a swimming pool in our town. I also liked all the body-builders, Dan Vadis, Steve Reeves, Gordon Scott, Lex Baker, and Brad Harris. Harris did a lot of the *Komisar X* movies in Europe.

TS: Any thoughts on the future?

AS: I'd like to work with Jim Cameron, the director of *Terminator* again. We really work well together. I hope to do another film with him.

And there's always Conan III, Arnold!





## "GHOSTBUSTERS" The Special Effects

**"G**hostbusters" director Ivan Reitman has said that if his film is going to succeed, it must do so with or without special effects—that first and foremost, it must succeed as a comedy. Nevertheless, "Ghostbusters" has earned the distinction of being the first major comedy to employ the large-scale special effects usually reserved for space or horror films.

"From the very beginning, we felt it was important to make this film in a first-class manner," says Reitman. "We didn't want this to be 'Abbott and Costello Meet Some Ghosts,' where you know ghosts are present because you see picture frames move. I felt that 'Ghostbusters' should have the kind of large-scale effects that one would associate with a 'Star Wars' type of film, so the

logical step was to try to get the people who indeed had created those effects.

"Ghostbusters" is the first film taken on by Entertainment Effects Group (in conjunction with Boss Film Corporation), the new special effects house set up by Academy Award-winner Richard Edlund. Established to handle the effects on "Ghostbusters" and "2010," E.E.G.'s Marina del Rey headquarters are staffed by many of the best effects people in the business. "It's really a who's who," says Edlund. "We've got people here that have worked on every important special effects picture in the last 10 years or more. Some of the guys go back 40 years."

Edlund, along with his visual effects art director, John Bruno, and staff, had their work cut out for them

due to the short production schedule and the nearly 200 effects required for "Ghostbusters." "Our approach was 'give us ghosts like we've never seen before,'" recalls associate producer Michael Gross. And so the people at E.E.G. set up their shop, including a rubber department, a shooting department, a shooting stage, an optical department, an animation department and an editorial department. The actual work, however, began in the machine shop, where Gene Whiteman designed and built the cameras.

"Our field is so rarified that almost everything has to be hot-rodged to some degree," comments Edlund. "That is, a lot of the equipment we need is not available off the shelf. We have to find something close and then modify it to fit our needs. One example is our 65mm camera





*Giant wind machine and smoke making equipment were used.*







which we built ourselves."

The visual effects themselves (or "gags") were created by various means. Edlund and his crew animated creatures and ghosts with stop-motion, rotoscoping and cell animation. Using miniatures, they re-created the Central Park West apartment where so many of the paranormal disturbances take place. By injecting dyes and pigment into the water of a cloud tank, they were able to generate rolling skies and assorted atmospheric conditions. Forty artists and technicians, under the direction of Stuart Ziff, created the various fantasy creatures, including the "terror dogs," which are stone manifestations of ancient apparitions at the Central Park West apartment building. Randall William Cook designed, constructed and animated the stop-motion and miniature "terror dog" puppets, each with different capabilities.

"Technically, it takes as many as 10 people to operate a single 'terror dog,'" explains Michael Gross. "There's a tremendous amount of mechanics involved—hydraulics, electronics, wires, as well as very skilled puppeteers sitting inside and operating. This whole animal has to be literally made from scratch, has to be designed, sculpted out of clay and cast in various types of foam, plastic and other materials that are flexible and workable, so the people can actually get inside."

Because "Ghostbusters" was shot both in New York and Burbank, a number of matte shots were needed to re-create New York in the studio and to enhance the buildings and skyline with the elements of fan-



*Special Lazer light guns atomically powered were used.*

tasy necessary to create the temple set, which really comes to life during the film's climax. There are about 50 mattes in the film, the majority being architectural mattes. In order to match the temple-top created by production designer John De Cuir on Stage 16, matte painter Matthew Yuricich added nearly 30 stories onto the building that was actually used in New York. Conversely, there were some buildings in New York that were made shorter through matte painting so that the temple building will be the one the audience sees on the skyline.

Mark Stetson, supervisor at E.E.G.'s model shop, was responsible for making the model of Sigour-







ney Weaver's apartment building with the temple on top. The miniature he built was 20 feet tall and was destroyed by a pyrotechnical "gag" during the film's climax.

"We had nearly as many people working on the special effects for 'Ghostbusters' as we had on our crew during the height of production," recalls associate producer Joe Medjuck. "Richard Edlund and his team were on an incredibly tight schedule. They had nearly 200 special shots to put into the film, and the majority of that work could only be done *after* we finished shooting in February. That's when the hard work really began." □

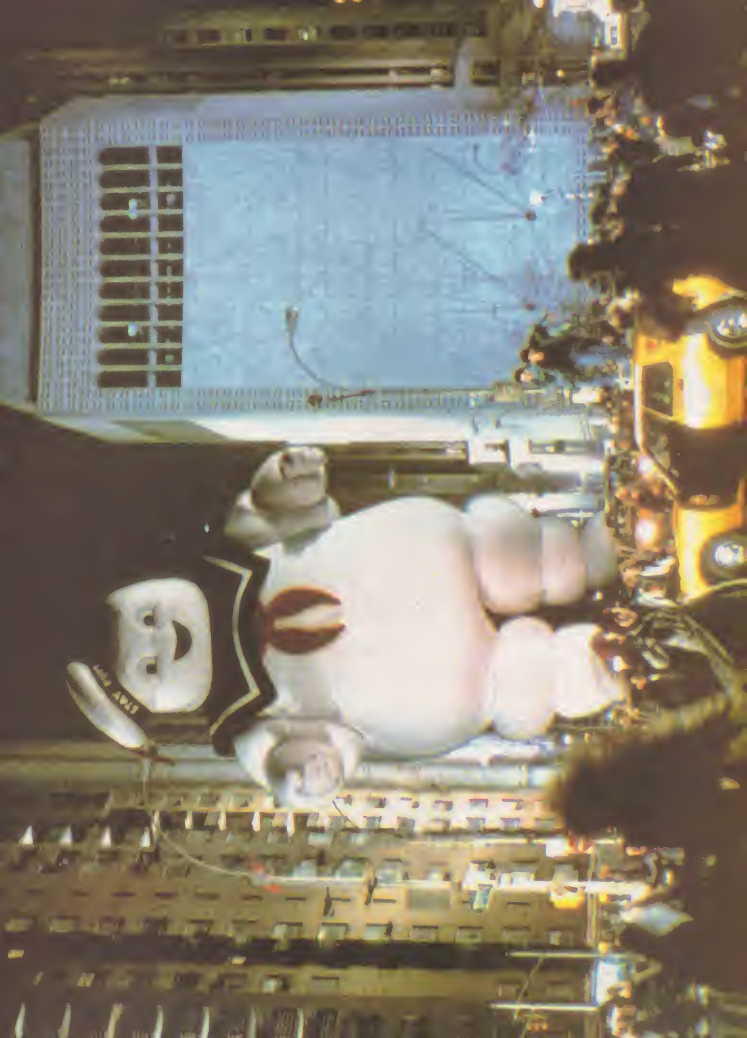




*Better watch out for those ghosts!*









# GHOSTBUSTERS II











# Interview

## Dune's Secret Weapon Kyle MacLachlan

*Kyle MacLachlan Dune Hero.*

by James Verniere

A great deal of the publicity generated by *Dune*, David Lynch's \$45 million film adaptation of Frank Herbert's classic, cult novel, has focused on Sting (a.k.a. Gordon Sumner, lead vocalist and composer of The Police), who plays the villainous Feyd, heir to the evil Harkonnen Empire and chief adversary of the film's hero. But that's part of the filmmaker's strategy. The lead role in the film, the part of Paul Atreides, had to go to an unknown (in much the way that Mark Hamill landed the part of Luke Skywalker), so that the audience would identify him solely with his role (an unfortunate side-effect for Hamill). So Kyle MacLachlan has remained a kind of secret weapon.

But not for long. By the time the film is released MacLachlan should be a familiar face. On the set of *Dune*, however, he's just another tall guy in a stillsuit (the "uniform" of a Dune inhabitant), although he does seem to be the best-looking one in the bunch. But he has to be more than good-looking to score as the savior of the desert planet. As Paul Atreides (nicknamed by Dune's desert dwellers Paul Muad-



Dib after the native kangaroo mouse), MacLachlan must be part hero, part mystic, part nobleman, part magician, and part martial arts master. A tall order for a kid from the Northwest.

Born in Yakima, Washington in 1959, MacLachlan attended the Uni-

versity of Washington where he entered the Professional Actor Training Program. Upon graduation, he received his first professional acting experience in community theatre in Washington, Oregon, and North Carolina. According to his studio bio, he first read *Dune* when he was in





Paul Atreides (Kyle MacLachlan) the original Luke Skywalker?

eighth grade and has read it every year since then, but the idea of acting in a film version didn't even occur to him until he heard that casting directors were in town. According to director David Lynch, the search for a young man to play Paul Atreides took months, but it came to an end when MacLachlan tested. "He was perfect," says Lynch. The easy-going nature of their relationship was revealed to me when Lynch pretended to bad-mouth MacLachlan during an interview MacLachlan could overhear. MacLachlan's reaction was to come over and do his impression of the Munchkin mayor from *The Wizard of Oz*. He may be a star tomorrow, but for now he's just another munchkin.

JV: Is it true that you're an expert on *Dune*?

KM: It's true I've read the novel every year since I was fourteen. I get off on the main character, and I get off on the adventure, and the idea of being able to refine our physical and mental powers really interested me at the time. The people in the novel have really altered themselves, which I thought was kind of cool.

JV: Were you interested in mysticism and the occult as a teenager?

KM: A little bit, not very much. I was more interested in martial arts at the time, which may or may not have been a result of reading *Dune*. I'm not sure anymore. It wasn't until I was about 20 that I got interested in Zen and Hindu philosophy.

JV: Why did you study martial arts?

KM: I don't know. Maybe it was because I wanted to have a secret power, something I would probably

never use, but could if I had to. The practical reason is that in junior high you get into a lot of fights. It was a scary time for me because I was kind of wimpy, small and not really cool. I think the karate made me feel better about myself.

JV: Do you think the "wimpishness" had something to do with the fact that you were a reader?

KM: I don't know if they are related

Kyle makes passionate love to Sean Young.











*Paul (Kyle MacLachlan) tests his new powers.*

because I was also into sports, and I was pretty good. I played football, basketball, baseball, golf. I wasn't a superstar though.

JV: What sort of place is Yakima, Washington?

KM: It's not a big place. It has a small town feel.

JV: What do your parents do for a living?

KM: My father is a stockbroker. My mother is a director of public relations for the Yakima public school system.

JV: Why was junior high such a rough time for you?

KM: Well, I went to public schools, but the grade school I went to was in a nice part of town, but for junior high they combined different schools. So the tough guys you heard about in grade school you got to meet in junior high. You know, guys who were growing beards in seventh grade. That type.

JV: You have extensive training as an actor, but it was still quite a coup to get this part. How did it happen?

KM: Well, they looked around first in five or six different cities, including Seattle, where I happened to be at the time. It was about a year ago. So I auditioned for Elisabeth Leustig, a casting person. She had a page of



*The climactic battle between Paul and Feyd.*

dialogue from the final sequence of the film. Then I went down to L.A.—which was exciting because I knew something was up—to meet David and Raffaella. I did two tests and then got the part.

JV: When David Lynch first discussed the character of Paul with you, what did he say?

KM: It was in an office at Universal.

We sat down and we were both a little uncomfortable. I was real excited, not just because I was up for the part but because I thought it was great they were making the movie. So I started to ask him questions (laughs). I remember somehow we both found out we liked red wine. To this day David says that red wine got me the part.

JV: What was your impression of Dino









Francesca Annis is Lady Jessica.



A closeup of stillsuit.

Paul bests his teacher.



DeLaurentiis?

KM: Well, I was a little bit in awe of him. When I met him he was entirely different from the way I imagined him. He was not too tall. We shook hands and sat down. We talked for about two minutes and that was it.

JV: What do you think the appeal of the film is going to be?

KM: It's hard to say because I haven't seen a thing. I don't know how it translates yet. I'm sure a lot of the appeal will be the special effects and the immensity of the Sandworms, the variety of types of life, stuff like that.

JV: But those things don't guarantee success. A film like *Krull* for instance had those elements but was a turkey.

KM: Well, I think this film will combine those elements with good solid work.

JV: The irony of *Dune* is that it will be compared to *Star Wars*. How do you feel about that?

KM: Well, it's true it will be compared.





Feyd (Sting) gets his orders from the Emperor (Jose Ferrer)



At war with the Emperor.

In fact, one magazine has already said that I was cast in the Luke Skywalker-esque role of Paul, which is something that makes me cringe, really. Paul is such a more developed character. I really went crazy when I read that.

JV: In the novel the hero is only 15 when the action begins. How old is he in the film?

KM: A couple of years older. But even in the book he's a very strange young man. He's had no kids his own age to play with. He's been educated as a warrior and a leader.

JV: You've been on this set for six months. How did you pass the time before shooting started?

KM: Reading, reading, reading. *Dune* mostly and the sequels. But also training martial arts for the film. It's been a very physical part, but I've only had a

sprained ankle so far.

JV: What kind of an effect has the film had on your social life? You're 24 years old and you've spent more than half a year in Mexico.

KM: I feel cut off from my family. But it's just like in the theatre where you might spend three or four months in a summer stock. Plus you make friends where you work, and that's a nice thing, being able to meet new people.

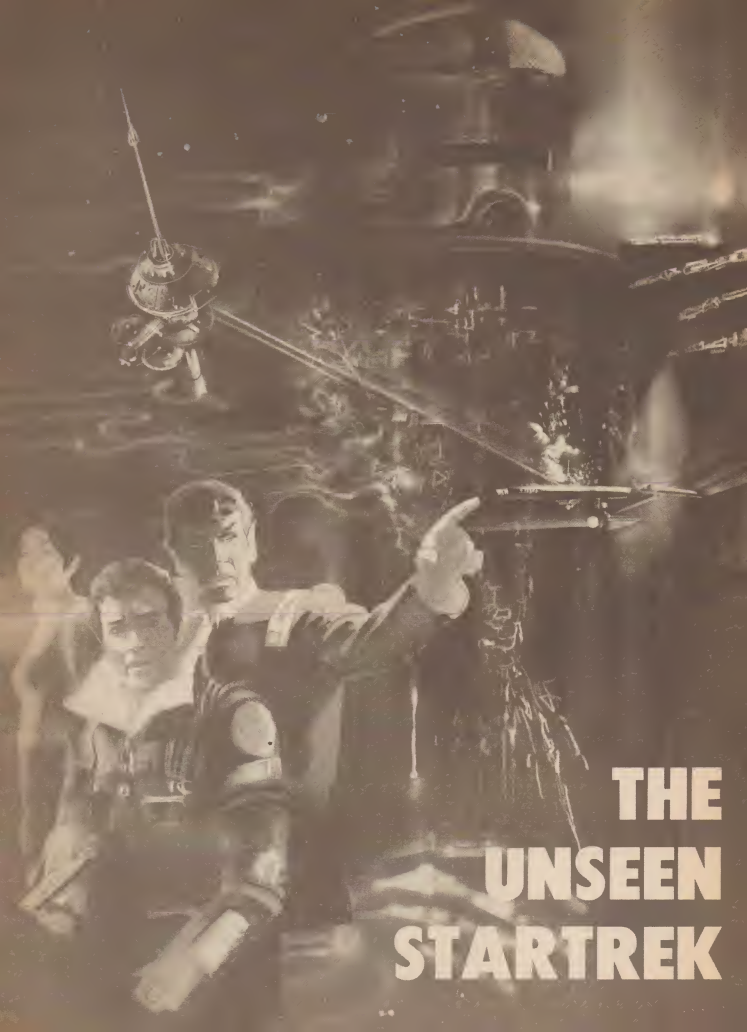
JV: What are you going to do when the film wraps?

KM: Go home.

With the release of *Dune*, Kyle has garnered good reviews, despite the quality of the film. Despite the ultimate decision with *Dune's* future, Kyle MacLachlan has a bright future ahead of him. ■







# THE UNSEEN STARTREK



When most television series finish their original network runs and go into syndication, there is no way to see the episodes in their original, uncut state. STAR TREK fans are lucky; they can go to conventions or buy the uncut Paramount home video tapes. But there are certain TREK scenes that no fan can ever see because they were edited from the episodes even before they were run on the networks (or after the episode was run only once).

The original STAR TREK pilot, "The Menagerie," was never televised in its uncut state because when the tale was changed into a 2-part episode incorporating the footage of Captain Kirk and the standard Enterprise crew, some of the scenes involving Captain Pike (Jeffrey Hunter) were eliminated. In the original episode, for instance, when the Enterprise entered Warp Drive the soundtrack (except for music) was eliminated, and everything was seen through a double-exposure of starfields. This effect is completely missing from all scenes included in the televised version.

When Pike first found himself inside his cage, even before he met his Talosian "Keeper," he took a look at some of his neighbors, including one creature which was originally seen on the "Fun and Games" segment of OUTER LIMITS. All that we see of this creature are the few seconds during which the restrained Keeper dupli-



*Spock in the mirror universe in "Mirror, Mirror."*

cated its appearance in an attempt to frighten Pike.

The briefing room scene, in which Spock and the other Enterprise officers discuss the situation, was shortened. Navigator Jose Tyler was worried that the Talosians were dissecting his Captain. Spock produced a sketch of a Talosian, and mentioned it as being "Sketched from what we saw. Brains three times the size of ours..."

**Off-camera bloopers with Jeffrey Hunter (Captain Pike) and Vina.**



*A pensive portrait of Spock.*

As Pike and Vina imagined they were on a picnic back on Earth, Pike had the following dialogue:

"Funny. About twenty four hours ago I was telling the ship's doctor how much I wanted something not so far from what's being offered here. No responsibility, no frustrations or bruises... And now that I



can have it, I understand the doctor's answer. You either *live* life, bruises and all...or you turn your back on it and start dying. The Talosians went the second way.

Pike Also observed:

"The doc would be happy about part of this at least. Said I needed a rest."

As the Talosians tried to figure out why Pike was rebelling against all their attempts to unite him with Vina, they had the following short discussion:

**THE KEEPER:** He is attracted and yet he resists. Perhaps our problem is an unsatisfactory female.

**FIRST TALOSIAN:** I interrupt to point out the term "wild animal" aroused subliminal thoughts in the specimen.

**THE KEEPER:** A curious species. He has fantasies he hides even from himself.

These observations led to presenting Vina as the green, Orion slave girl but, like Pike's previously quoted words, all this is gone from all televised (and taped) prints. So were the observations of the earth trader who sat next to Pike during



*Spock suspects that Kirk isn't all there.*



*A blooper from "Spock's Brain."*

the scene:

"...(He) used to stop here now and then and then send Earth a blistered report on the Orion traders taking shocking advantage of the natives..."

The discussion continued, setting the scene for Pike's confrontation with Vina later in the sequence, and also included some additional commotion when the Orion Vina firsts made her entrance; a human slave girl ran and was attacked by the animalistic Vina.

The other cuts in "The Menagerie" were extremely trivial, except for the episode's original ending, in which the Talosians restore Vina's illusion of beauty. Pike did not stay with Vina, but The Keeper also produced an illusion of him, with which Vina departed. This was the source of the footage shown to Kirk, and even the voiceover "She has an illusion and you have your reality. May you find your way as pleasant" originally appeared there (although addressed to Pike, not Kirk).

In addition, there was a final scene back aboard the Enterprise,



after Pike has been beamed up:  
 BOYCE: Hey, hold on a minute.  
 PIKE: I feel fine.  
 BOYCE: I don't understand. You  
 look a hundred percent better.  
 PIKE: Didn't you recommend  
 rest and a change of pace? I've  
 even been home. Happy now?

TREK's second pilot, produced after the first was rejected by NBC, was "Where No Man Has Gone Before," and its acceptance by the network cleared the way for STAR TREK to appear as a TV series. The version submitted to the network by producer Gene Roddenberry was not the same one which we can now see on television. The other variation also never televised like the original "Menagerie," began with the title STAR TREK shown in simple block letters, rather than the specialized alphabet later created for the series' credits. It opened with a monologue in which Captain Kirk explained the mission of the Enterprise, and his description ended with the words "...Where No Man Has Gone Before," although this was not shown to be the name of the story.

That version was divided into four acts, with a prologue and an epilogue. The entire series was presented in this manner, but here each episode was clearly introduced with superimposed lettering.



Cut creature from *Menagerie*.

The beginning and end credits were different, as were the opening and closing musical themes. The only change in dialogue occurred during the opening chess game between Kirk and Spock, as Kirk indicated Spock's "bad (human) blood," adding "...But in time you may learn to enjoy it."

Other episodes had scenes eliminated before the final foot was as-

sembled, including the following (listed in order of their production):

"Conscience of the King" had several last-minute alterations, including the character "Lt. Daiken's" transformation into Lt. Kevin Riley (when it was remembered that actor Bruce Hyde, cast for the role, had made a prior appearance in "The Naked Time" with that character name). In addition to this, as Spock and McCoy discussed the possible relationship between Kodos and Karidian, actor Karidian suddenly came through the door, clad in a dressing gown, apologized for losing his way and was then told he was in a restricted area of the ship.

After Captain Kirk left Karidian's quarters, where he had accused the actor of being Kodos, Lenore asked her father if he was frightened. In answer, he quoted a line from "Hamlet:" "I am thy father's spirit—Doomed for a certain term to walk the night..."

"The Galileo Seven," which also underwent some late changes as a result of Yeoman Janice Rand's lines being given to the new character of Yeoman Mears, had most of the sequences of the monster-of-the-week's face edited from the final cut. In some surviving prints, we still see the creature from the front, at a great distance, as it pounds on the shuttlecraft

Outtake from "City on the Edge of Forever"





with a boulder.

In addition to the scenes of the original "Menagerie" pilot that never made it into the 2-part version directed by Marc Daniels, footage survives showing the disfigured Captain Pike (portrayed by actor Sean Kenney) on the bridge of the Enterprise. Because the scene was photographed in such a way that we do not see if Pike is in his wheelchair, it is possible the sequence was never intended to be included, and was simply a makeup test.

"The Alternative Factor" is a TREK episode that that does come together, for some reason. It involves two separate versions of the character "Lazarus," and at various points throughout the tale it is impossible to guess whether the insane or rational version is being shown. Part of the reason for this segment's confusion is the last-minute replacement in casting for this role. Actor John Drew Barrymore was switched for Robert Brown within a couple of days prior to the episode's shooting schedule was about to begin. Then too, the script itself may have been partially responsible.

To differentiate between the rational and irrational versions of the Lazarus, a love interest between him and engineering Lt. Charlene Masters was written in. In the final casting, Lt. Masters was portrayed by actress Janet McLaughlin, who is black. It is possible that the network or the studio, worried about the fuss that would have



Cut scene from "Operation Annihilate" with Kirk's nephew.

been presented by an inter-racial romance back in 1967, had this portion of the script deleted. Whatever the reasons, and whoever was responsible, all such scenes are missing from all surviving prints. A publicity photo still exists, however, showing a worried Lazarus and Charlene standing together as if thinking about their future together.

One of the most popular STAR TREK episodes is "The City on the Edge of Forever," the final version

of which is almost completely different from author Harlan Ellison's original scripted version. Also changed was one element of the filmed episode's opening sequence in little, old New York.

When Kirk and Spock first arrived, their first action was to "borrow" suitable clothing. With their new wardrobe in hand, they eluded a policeman and sought refuge in the cellar of Edith Keeler's mission. They changed clothes, and when Edith met the duo for the first time,

Kirk and Spock view the unknown!





their Starfleet uniforms, phasers and tricorders were nowhere to be seen. Trimmed from the finished print was a short scene in which Spock took all the items that could have identified them as being from the future. He wrapped their uniforms around the sensitive gadgets, and thrust the entire bundle into one of the drawers of an old dresser near the furnace, where they could easily be retrieved. This explains how they returned through *The Guardian of Forever* dressed as they should have been.

When Mr. Spock voluntarily subjected himself to a dose of blinding radiation in "Operation—Annihilate," his future looked dark for awhile. When it was revealed (in the nick of time) that Vulcans have an inner eyelid (which they tend to forget about sometimes), the dialogue in the finished episode went like this:

**KIRK:** Mr. Spock...regaining eyesight would be an emotional experience for most. You, I presume, felt nothing.

**SPOCK:** Quite the contrary, Captain. I had a very strong reaction. My first sight was the face of Dr. McCoy bending over me.

**MCCOY:** A pity brief blindness did not increase your appreciation for beauty, Mr. Spock.

Kirk ended the confrontation before it could blossom into a major staring match. Spock originally had additional dialogue, which was consistent with later changes in his



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"Gee, should I do Trek IV?"

relationship with McCoy:

**SPOCK:** Truthfully, doctor, I was delighted to see your face. Though I would never have thought it possible, it looked very good to me.

McCoy countered the left-handed compliment with "I think I liked him better blind," a bizarre comment for the physician even in jest.

There was one other final scene, omitted from the aired print. After everything had been resolved, Captain Kirk's nephew (portrayed by actor Craig Hundley, whose name appears on the credits of *STAR TREK III*) entered the bridge. Little Peter was seen sitting in his uncle's command chair, wearing a small-scale Starfleet uniform.

When the footage for "The Deadly Years" was first assembled, it was found to run a bit over the required time. The only place it seemed safe to do some cutting was in the sequence in which the antidote took effect and Kirk was "rejuvenated." In the final cut we saw Kirk getting the injection, then hear his cries as the serum begins to take painful effect. In closeup, Dr. Wallace (Sarah Marshall) said "He's getting younger," and to prove this the camera focused on a closeup of Captain Kirk's crotch (the sugges-



tion is obvious, and it's amazing the censors didn't object to it).

The scene, as originally shot as a bit longer. After getting the injection, Kirk wished to get to the bridge "on the double." With Spock (still aged) tagging after him, he left sickbay as Dr. Wallace

objected. The camera cut to a stretch of corridor, and we saw the duo walk toward us, with Kirk looking a bit younger. When they reached the turbolift and entered it, Kirk looked even younger, his posture almost back to normal. When the turbo reached the bridge



an aged Spock stepped out with a completely rejuvenated Kirk.

In "I, Mudd," the notorious character arranged for Kirk and company to be stranded on a world filled with androids. To escape, our people staged an exhibition of bizarre behavior that would have given T'Pol a nervous breakdown. We saw the androids' confusion, and smoke poured forth from Norman's ears, his circuits hopelessly scrambled.

A special effects sequence was also filmed, involving separate printing of the red, yellow and blue versions of the scene (photographed through filters). A handheld camera was used to film the dancing Chekov, Uhura and Scotty. The three-color images were slightly mismatched. The result was a colorful triple-exposure showing the dance as if three sets of people, each a different color, were dancing through each other. This was meant to convey the events as they were being perceived by the short-circuiting androids.

Although Kirk and Spock never made use of a futuristic land vehicle, we almost saw such a wondrous machine in "Bread and Circuses." Film magazines published when the episode was first shown ran some photos of William Shatner, in uniform, sitting at the controls of an experimental vehicle, and footage survives showing the car parked near the building from which they escaped. The only mention of the automobile in the episode, however, was a magazine ad seen for a few seconds.



"Journey to Babel" is one of the most popular STAR TREK episodes, and fans would love to see an additional sequence in which Spock and his mother Amanda (Jane Wyatt) joined hands in the Vulcan Mother-Son greeting. In addition to this loss, some of the aliens designed for the episode appear only in the background in one scene (a similar fate to that suffered by the numerous unseen aliens in STAR TREK - THE MOTION PICTURE).

We were almost treated to another scene involving Spock and his Vulcan harp in "Elaan of Troyius." A scene was planned (and filmed) showing a tension-breaking moment that somebody probably felt slowed down the action.





Even some of the special photographic effects created for STAR TREK can be seen only on the cutting-room floor. For the original "Menagerie" exterior landscapes were created for Talos IV utilizing a composite of paintings, photos of mountain ranges and astronomical plates. For the same production, there were views of the Enterprise as seen from above, orbiting the planet and emerging through the atmosphere's cloud layers.

Occasionally a sequence involving the Enterprise would be cut because it was feared the ship appeared too small in the scene to be easily recognized on the television screen. One shot of the Enterprise framed within the Ring Nebula was especially attractive, but apparently no one could think of a place to splice it into an episode.

There are many other scenes and special effects that were never seen in completed episodes. Both pilots had many trial-and-error opticals for the transporter sequences that showed people surrounded with solid lines and shimmering in a multitude of colors. There is a mysterious portrait of Number One (Majel Barrett, billed as M. Leigh Hudec) in makeup which caused her to appear somewhat Vulcan.

And, of course, there are the bloopers, those unintended and







*Kirk and Spock—eternal pals.*



extremely precious glimpses into the strangeness of making STAR TREK a reality on the sound stage. But those are another story, as are the many scenes that were photographed for STAR TREK: THE MOTION PICTURE, STAR TREK II and STAR TREK III that never found their way onto the motion picture screen.

If they were a part of any other television series they would have been completely forgotten. But where STAR TREK is concerned, there are many things that are obscure, but almost none that are forgotten (at least none that I can remember).□

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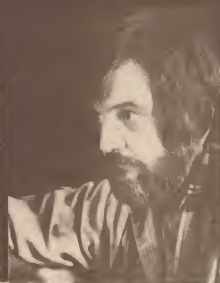


# ZOMBIE— Killers On The Loose— Day of the Dead!

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Filmmaker, Still Prefers  
Home Base Pittsburgh.**

It has been a full sixteen years since the acknowledged classic of horror-fantasy known as NIGHT OF THE LIVING DEAD first ambled, groped, clawed and cannibalized its way into the pulsing hearts of an unprepared movie-going public. At the time, this controversial film by George A. Romero was praised and damned by establishment critics and genre devotees alike. Some viewed it as a major work, a ground-breaking redefinition of the boundaries of cinematic terror. Others were content to relegate it to the trash heap as a prime example of the sick sensationalism that typifies the exploitation film in its lowest form (which, arguably, is its highest form).

Whatever side your opinion may be drawn to, there's no denying the picture's unique ability to bring an audience to the edge of its seat and over. It's difficult to overlook the myriad aesthetic qualities that turned a



*George Romero, the genius behind the terror-zombie trilogy.*

piece of potential claptrap into one of the most universally appealing of all horror movies. By incorporating a growing trend toward broad visual scare tactics with subtle script ironies and a sense of expressionistic atmosphere sorely missing from the majority of fright films since the forties, NIGHT emerged as a dual triumph of commercialism and style. Like one of the many reanimated corpses it depicts, this singular

movie may falter and stumble a trifle crudely at times, but it keeps coming back at you with unrelenting determination—lurching out to grab you from the shadows, feeding your paranoia with a feeling of hopeless, helpless dread that is ultimately inescapable.

Romero's confident direction, evocative photography, breakneck pacing, and often brilliant editing almost succeed in making one unmindful of the occasional faults—particularly some of the embarrassing moments of cliché and bad acting that mar the film at infrequent points. Unquestionably, NIGHT OF THE LIVING





DEAD has, even in this modern era of dime-a-dozen splatter fests, lost little of its original impact. Despite wide availability on video-cassette, and being in release to commercial television (not to mention the so-called "disadvantage" of being in black and white), it continues to merit constant theatrical revival, especially midnight performances and Halloween shows.

It took DAWN OF THE DEAD, the long-awaited sequel to its sixties predecessor, an entire decade to finally surface. Perhaps sequel is not entirely the right word, since its makers prefer to think of it (and the

forthcoming DAY OF THE DEAD) as a variation on a theme and not a direct continuation of the earlier film—and in most respects they are justified. DAWN's essential premise was only superficially in the vein of the previous movie. As opposed to the original film, no real scientific explanation for the dead's slaving revolt is ever established, allowing it to take on more mythic overtones. The claustrophobic farmhouse setting of NIGHT has, in DAWN, expanded to the open spaces of a tremendous multi-leveled shopping mall just outside Pittsburgh. In Romero's words, "a temple to consumerism. The shops within the giant structure rep-

resent every possible fulfillment of human needs and desires. The living dead wander through the mall aimlessly, having inherited the Temple from the disintegrating human race."

The intention was not to ape the style and content of NIGHT, but to create a film which was an entity unto itself. Brooding Film Noir ambience and garish ultra-violence were updated to a sort of cheerful contemporary glitz—and a violence that scaled the heights of the grotesque and the comic. Perhaps the story's most unexpectedly delightful aspect was that so much of it was played for comedy, allowing the rest of the hell-





More victims of the zombies



The dead walk the Earth once more . . .

ish proceedings to fall into perspective. Now we got a chance to see the fearsome ghouls for what they really were—a generally pathetic crowd of mindless bumblers. Due to a distinct deficiency in perception, coordination and motor-responses, we frequently find them walking into walls, unable to negotiate escalators or stairs, tripping over each other in mass collisions. You actually begin to feel sorry for the poor dead things who, after all, are only looking for something to eat.

I was privileged to be on the set of *DAWN OF THE DEAD* in its concluding days of shooting, appearing as one of the celebrated walking dead, as well as gaining valuable insight into the working methods of Mr. Romero and his colleagues.

Arriving on location at the Monroeville Mall after an arduous ten-hour New York to Pittsburgh drive through blasting, fog-like snow, I was promptly informed that filming was over for the day(!) and the crew had vacated the premises until later that night. It being my single alternative, I next found myself at the offices of Romero's Pittsburgh-based Latent Image company, where things were in a mild uproar. The wretched weather was playing havoc with the shooting schedule and it seemed doubtful that all of the required Zombies for that evening would be able to make it. I had already secured my place in their ranks and was pre-

pared to spend several hours of relative inactivity resting up for the festivities, when asked if I'd mind delivering the previous day's rushes to George Romero's hotel room, where they were to be screened. I could scarcely refuse!

Back in Monroeville, a bright-eyed Romero received me with the gentle smile and air of assured relaxation that never seemed to abandon him during the ten hours that followed. Key members of the cast and crew were rounded up as George manned the projector to unspool over an hour of silent dailies from the day before. The sampling of footage was nicely varied. Bits and pieces captured for the sake of continuity (most of the picture being already in the can) or often just on a directorial whim. I was forced to forgo the last few minutes of this exclusive preview in order to return to the mall and get myself into makeup. The quota of necessary bodies had at last been filled and there were a lot of eager Zombies ahead of me.

Heading up the makeup unit and responsible for many of the film's elaborate mechanical effects was the soon-to-be-celebrated Tom Savini, also acting as stunt coordinator, in addition to portraying one of the leather-clad motorcycle hoodlums who figured prominently in *DAWN*'s free-for-all climax. With an extensive background in stage makeup, Savini had been involved

with three previous motion pictures—Bob (PORKY'S, A CHRISTMAS STORY) Clark's DEATH-DREAM, DERANGED (a bizarre rip-off of THE TEXAS CHAINSAW MASSACRE), and George Romero's poetic vampire saga, MARTIN. He attributes his interest in the field to the first time he viewed the Lon Chaney biopic MAN OF A THOUSAND FACES on TV as a kid of twelve. It drastically altered the course of his life. "I even have a son named Lon," he'll tell you proudly.

It was Tom's work on MARTIN that convinced Romero he would find no one better-suited to design and apply the complicated foam and latex prosthetic pieces and safely execute the unending explosive splatter squibs which *DAWN* featured in such abundance. Despite the dozens of painstaking makeups that were required there was only a limited amount of time to experiment. "When I first read the script I didn't know how on earth I could do this. I was told we'd have no more than a hundred-and-fifty Zombies for one night . . ." Tom laughed. "We've had two-hundred I don't know how many nights in a row! There've been a few nights where I've had to hire four or five people just to do basic zombies while I did the special ones."

The film's no-holds-barred policy on violence presented many seemingly insurmountable problems which Savini ingeniously worked out.





*Lunch time for the zombies.*

Perhaps the most impressive, certainly the most difficult, was a sequence in which a Zombie stands up into the whirring blades of a helicopter to have the top of his head lopped cleanly off. How was this accomplished? Tom was more than happy to explain. Using an exceptionally tall individual, "I cast his head and built a piece in clay—I just made his head taller—then I cast it in foam. I cut the top of it off, put tubing in it, decorated it with blood and paint. It came off in five sections. Each section was attached to the section after it so that when it was yanked off with a piece of fishline it came off from front to back in sections with each slice of the blades. I had these two fire-extinguisher type pumps filled with blood and two guys pumping. They're gonna animate the blades in later at about the point where he gets it." Did the results prove satisfying? "Yeah," grins Tom. "They loved it. George likes to see things happen right on camera. All one shot—instead of doing it with cuts."

I queried Tom on his opinion concerning the movie's graphically shameless emphasis on bloodshed. "This will get a triple-X for violence . . ." he started, then quickly reconsidered. "No, I take that back. It won't get an X cause it's happening to Zombies. It's happening to fantasy comic book characters." (Comic book characters or not, DAWN was originally slapped with an X when submitted to the ratings board, and eventually shunned that in favor of a flag barring all under seventeen years of age.)

Shortly after my conversation with Tom Savini I was called onto the set, where Romero had spent the first few hours picking up assorted closeups and cutaways of his lead actors. Things were now being readied for the main event of the evening. An atmosphere of swift, peaceful progress was in evidence (total antithesis of the semi-structured madness that prevails on even the most organized film sets), directly attributable to the ingratiating per-

sonality of the man in charge.

"Everyone should know a George Romero," I was told by towering Ken Foree, who turned in probably the finest performance of the movie's four stars. Romero's easy-going manner apparently rubs off on everyone he works with, as all involved appeared to be having themselves one helluva terrific time, which, in this writer/film maker's opinion, is what movie-making should ultimately be all about. A lanky, soft-spoken fellow whose contagious grin spotlights a bushy fringe of graying beard, George was kind enough to grant me a few minutes of his time before proceeding to the business at hand.

"It's not a sequel," he was quick to explain. "It's a completely different kind of film. And with a good ten years between the two one could hardly accuse him of tossing together a quick-bucks rehash. "The idea for the original NIGHT OF THE LIVING DEAD was not complete within itself." According to Romero the concept was designed from the



start as a trilogy. "The idea did have an extension beyond. The humans we were dealing with in NIGHT died out—but society was still on top . . . After NIGHT I was offered scripts—any kind of scripts—by people saying, 'Here, you can call this NIGHT OF THE LIVING DEAD—PART III!' I was resisting doing one until right around the time I formed my partnership with Richard Rubenstein. I got this idea and socially met the people that owned this place (the mall)."

Fond of improvisation with both cast and camera, George writes his scripts "without any kind of direction at all. Then a few weeks later I start to work it out. I like to keep things as loose as possible. That's why I like to cut my own stuff." He echoed what

pect it to happen—you know it's going to happen. It's all being set up for you—and so you sit there and watch somebody's head being blown off! The early part is almost in homage to the old NIGHT OF THE LIVING DEAD—then it takes off into this much lighter vein, which it really has to because it's very, very broadly stroked. From what I've seen it's gonna work very well. I'm really happy with it."

It was nearing two a.m. when shooting commenced on the night's major sequence. The director had decided on a scene which was never scripted but occurred to him as an afterthought once he began to realize the course much of the movie was taking. The screenplay's comedy as-



Watch out! Zombie on the loose!

Savini had related to me regarding what he was striving to capture that differed from the gray grimness of NIGHT. His smile returned. "It's a goof. A comic book. It's a high-action adventure thing. Our principle characters are behaving like Butch Cassidy and the Sundance Kid. The Zombies become, except for one or two sequences in the film where you realize their strength in numbers, kind of sympathetic. I'm also playing around, seeing how light you can be and still have such graphic violence. Even though all of it is right up front this is still a comic book. It's all up front, but plasticized to that extent because it is handled lightly. You ex-

pects had been so intensified in their translation to the screen that Romero was now prepared to see just how far he could push the limits of inanity.

After some preliminary instructions on proper Zombie behaviour (it's all in the walk and the stare), I stood before the lights and camera with twenty-five other gray-skinned individuals as George outlined the action. Within minutes, rampaging motorcycle scavengers were rolling and scampering through the cathedral-like shopping center. The quick-moving raiders harbor no fear of the Zombies and delight in taunting and confusing the lumbering creatures, relishing the opportunity to kill the



bothersome things at the slightest opportunity. Having looted a series of stores, including a bakery, they next assault the bewildered Ghouls with custard pies and seltzer bottles, making utter buffoons of them. As a member of the Ghoul battalion I found myself the spluttering recipient of a well-aimed shower of seltzer-water, which had to be repeated for several takes. I had a swift revenge however, as myself and a dozen compatriot corpses swarmed over the wise-guy and sank our rotting chops into his delectable flesh.

Romero himself could not resist participating in the fun. Joining the motorcycle raiders, dressed in a gaudy diversity of outlandish costumes, George (in a scene never used in the finished film) stepped out in an ill-fitting Santa Claus suit to deliver a few banana-cream gifts to some deserving Ghouls. Like some jolly, oversized, out-of-season elf he pranced through the clutching Zombies with a sack of swag slung over his shoulder and the usual grin of satisfaction on his lips. "This pie thing—I don't know . . ." he had said to me earlier. I may decide to cut it. It might just go over the edge a bit too far. You can't ever get an absolute sense until you see it on film. I got really exuberant over the first half of the film and realized how light we could go, how much fun could be had . . . I started to get crazy!"

And Mr. Romero's craziness paid





off—big—establishing him as a major director, providing him, and producer Richard Rubenstein, with a solid financial base for future projects, including the ill-received KNIGHTRIDERS and the successful multi-million dollar CREEPSHOW. DAWN OF THE DEAD battered down box-office records the world over, bolstered by some surprisingly clear-minded critical reactions, easily shaking off many vehemently (like the New York Times) negative ones, triumphing as a new high-water mark in horror/exploitation while simultaneously functioning as an all-out satire of the genre. Recent release to the home video market has hardly affected the seemingly perpetual theatrical release of the film, and promises to net the makers a good many more dollars.

It is dollars (certainly very little sense, at least artistically) that have spawned an apparently endless stream of DAWN OF THE DEAD imitations and false sequels. The hotbed of these flesh-eater rip-offs is unquestionably Italy, where DAWN would seem to have touched off some spark in the national consciousness. Borrowing—no stealing—plot elements, character ideas, advertising designs—and, in one amazing case, DAWN's original musical score—boring, primarily useless trash (as opposed to *useful* trash) such as ZOMBIE (shown in Europe, where DAWN was titled ZOMBIE, as



*Special effects man preparing a blood squib.*

ZOMBIE III), NIGHT OF THE ZOMBIES, GATES OF HELL, CITY OF THE WALKING DEAD, and the infamous DR. BUTCHER, M.D. (*Medical Deviate*) have drenched audiences here and abroad with torrents of blood and buckets of guts, while trapping them in non-existent storylines brought to the screen with astonishing lack of the most basic film techniques. Perhaps my personal favorite was a Chinese entry called REVENGE OF THE ZOMBIES, wherein folks become zombieified by the simple device of a six-inch iron spike being hammered into the top of their skulls! Even last year's major horror hit, THE EVIL DEAD, owes a major debt to Romero's pioneer Ghouls.

NIGHT OF THE LIVING DEAD and DAWN OF THE DEAD only peripherally touched upon the breakup of human civilization as a result of the global epidemic of homicidal dead. "I want to continue on to the obvious," ROMERO has said of DAY OF THE DEAD, the third and final installment. And what might the obvious be? "Zombies in the White House," came the cryptic reply. Indeed, great pains are being taken by Romero and company to maintain a veil of tight secrecy regarding DAY's storyline and thematic explorations. (One rumor has it that we'll learn there's actually a central intelligence responsible for and guiding the pawnlike human shells). Whatever the





One of the worst Zombie rip-offs, the geeks of the week from Dr. Butcher © Terry Levene

case, reports from inside promise a film which will take off in wholly unexpected directions, wilder, more violently intense—and just plain *weirder* than either of its two blood-brethren.

Partners Romero and Rubenstein will again join forces with redoubtable gore-meister Tom Savini (one of several under current consideration to fill the director's chair on the upcoming CREEPSHOW II), and Director of Photography Michael Gornick (DAWN, MARTIN, CREEPSHOW, etc.). With George's script recently polished to a final draft, pre-production is set to kick off in May for a three-month schedule that will begin in September of this year. Locations will be split between the comfortable hometown of Romero's beloved Pittsburgh—and the fetid swamp-land of lower Florida. To accommodate the incalculably huge range of makeup and related effects called for, Savini will be recruiting a crack

team of makeup assistants, including on-the-rise newcomer Arnold Gargiulo.

The version of DAY that finds its way to your neighborhood grind-palace not too many months from now may be a far cry from another that might have existed had Romero juggled his options slightly differently. With the hearty profits of the eight-million dollar CREEPSHOW under their belt, Warner Brothers offered the film makers a six-million dollar budget—and the possibility of shooting in 3-D—providing the production was mild enough to garner a more socially acceptable and commercially less risky R rating. George Romero, bless him, in order to make the film as he saw it, accepted an alternate offer from his old friends at United Film Distributors (releasing company of DAWN and KNIGHTRIDERS in this country), where they were waving a meager-by-comparison three-million bucks—but promis-

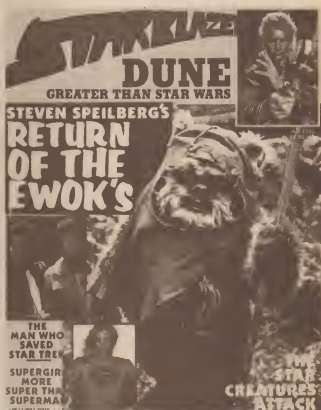
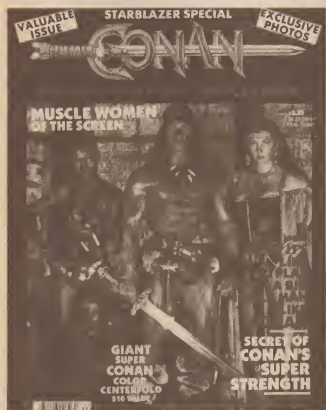
ing total creative control for the director allowing him to pursue his "beyond-your-worst-nightmares" vision unfettered.

One final note: DOCUMENT OF THE DEAD, an award-winning feature-length documentary chronicling the making of DAWN OF THE DEAD and the career of George Romero is expected, after prolonged delays involving clearance of filmclip rights, to see release later this year on videocassette. This long-awaited film, featuring in-depth interviews with Romero and Savini, investigates all aspects of the film making process, from conception of an idea through distribution. Enthusiastically received at surprise screenings held at sci-fi conventions throughout the country, DOCUMENT OF THE DEAD is a fascinating record which demands to be seen by fan, professional, or anyone seriously interested in the art and business of movies.



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# SEXY WOMEN OF



*Sybil and her lizard boyfriend.*

For good and evil, the women of NBC-TV's "V" (Fridays, 8-9 p.m. NYT) wield unprecedented power. In fact, the show's female heroine, a scientist who leads the resistance movement, along with two odious alien commanders, hold the future of Earth in their hands. And the actresses who play the parts — Jane Badler, Faye Grant and June Chadwick — relish such control on television and in life.

Badler, whose diabolical Diana heads the alien forces in "V," says: "I think it's terrific that we have so many strong female figures on the show. Women who are worthy should assume leadership roles. I'm opposed to quotas, but I'm all for anyone capable of rising to the top."

Though Diana is evil and conniving, Badler understands her drive and need for power and prefers her to a weak woman. "I'd rather play a pow-



*Sybil Danning and Jane Badler taste some human soufflette.*

erful, ambitious character than one who is the victim of her emotions. Diana is tired of people who don't have as much knowledge calling the shots, and she refuses to play the games women sometimes are forced to play, like using charm or sexuality to



*Jane and her lizard killing machine.*

get what we want, when we're just as capable and qualified as the men in power."

In playing the part, the affable Badler thinks less of the evil aspect than of the determination of a capable person faced with obstacles. She is









*Evil Diana, must have swallowed the canary!*

thereby able to draw on her own experiences. "In my career I've had hard, frustrating times and feelings of impotence. Those experiences either make one give up or they create more determination inside. For Diana I call up the energy of wanting to achieve and being blocked."

Grant, who plays heroic resistance leader Dr. Julie Parrish, is equally pleased to portray a woman with knowledge and power and hopes the positive female image will have some impact on viewers. "Television has an incredible influence. I'm really happy to say I think the era of 'jiggle' is finally ending. We're presenting a new image of women for Middle America. If

#### **Back to back—the sexy aliens of V!**



you can show people that it's not a question of sex, but who can do the job, you cut across that artificial barrier. Julie is just doing what needs to be done, and the fact that she's a woman doesn't even enter the picture in 'V'.

"After all, if someone's dying, they don't care who is operating, as long as their life is saved. I used to call myself a feminist, but the world creates a semantic barrier. I'm just a human being with goals and dreams."

Bucking for a promotion, Chadwick's strong-willed, by-the-book alien commander, Lydia, battles Diana for power in "V." The English actress is thrilled with her character. "It's just so





*June Chadwick and Jane discuss a plan.*







**L. to R., Jane Badler, Faye Grant and Marc Singer.**

rare that one gets to play a strong character as a woman — or as a lizard," she chuckles. "It's about time we had strong women on TV. Our show is science fiction, but it reflects certain changes in society today.

"Generally, life is pretty confusing these days to the males of the world, because women are not expected to be strong. I personally believe men are stronger beasts physically, and I'll leave the box-lifting to them, but there's no earthly reason why they should be portrayed as mentally stronger. Nowadays, particularly with the men so confused, they may be dwindling, and women may have the edge." ■









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FRAZETTA  
ON HIS FILMS!

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